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Black Hawk: Impacting Native American History

Taylor W. Brownell
Washington Gifted School, Peoria
Teachers: Janelle Dies and Mindy Juriga

Shortly after settlers began to invade Native American territory, in what was later the Midwest, an agreement was signed stating that the land from the Mississippi River to Iowa belonged to white settlers. As a result of this negotiation Black Hawk decided otherwise, and the Black Hawk War began. Black Hawk had considerable leadership experience, but he lacked the ability to express how he really felt about the new settlers. In hopes of improving his capacity for expression, he started to write about everything that occurred. Through this, he realized that his gift was leadership, but his love was writing. Black Hawk was never recognized as a writer until after his death; people saw him as the leader of their tribe, and someone who was devoted to making their lives peaceful. Even though Black Hawk is mostly known for his leadership in the Black Hawk War, his writing strongly influenced people due to his accurate retelling of the struggles Native Americans faced in Illinois.

Black Hawk was fortunate to experience events such as the 1804 Treaty first hand, enabling him to write accurately of many historical events in Illinois. The 1804 Treaty was a document that forced the Sauk and Mesquakie tribes to forfeit their land east of the Mississippi River. Black Hawk declined the treaty, and confirmed the tribe's outrage towards it in his writings. Refusing to let his tribe move out of their land, he decided to agree with the settlers. As time went on, the settlers began threatening them, and Black Hawk started to reconsider his decision. The tribes were able to live with the white settlers for approximately eight years. Later, however, the British wanted Indian

land, and the War of 1812 began. Black Hawk and 500 of his men joined the British during the war. He recorded many things during that time, not about his experiences but about the enemy. "Their army lacks intelligence and strength" is how he described their forces in an early entry. The British were ultimately defeated; causing more white settlers to move into Iowa and Illinois. By the 1830s the Sauk and Fox Indians had moved to a reservation west of the Mississippi. The detailed entries Black Hawk recorded during this time have greatly helped people understand exactly what Native Americans had to endure.

After the war, Black Hawk made a camp twelve miles south of Rock Island. Shortly after, the Indians were summoned back to be "dealt with." Black Hawk hesitated to go, but under threats of invasion he complied. Upon arrival, settlers claimed that they had come to sue for peace, which was not the case. Later, settlers started to write a document containing boundaries for the Indians. On June 30, 1831, the Articles of Agreement and Capitulation were signed. Black Hawk was reluctant to sign the article, but initially he cooperated. The document was submitted to President Andrew Jackson in hopes of being enforced, which it never was. Black Hawk was unaware that it was not in effect, and began to move his people to Rock Island. Upon arrival, white settlers began to complain. Eventually events turned violent. Black Hawk attempted to contact the United States government about this issue. This effort only resulted in false allegations about the Indians' behavior. Black Hawk wrote about how his tribe was a very peaceful nation and that ignoring threats made directly to them was not hard, but facing the menace of them taking their land was hard.

For the next year settlers and Indians coexisted, and Black Hawk stood tall. The Fox chief Keokuk, however, was persuaded that Black Hawk's ideals were wrong. Because of him, by the end of the season most of Black Hawk's followers had left. Black Hawk recorded that despite their absence he would continue to stand up for what he believed. In 1828 President John Adams demanded that Illinois land be sold. Black Hawk wrote about how he refused to move, and fought the settlers. In August white militia attacked the Sauk. Although the attack was unanticipated, Black Hawk was not alarmed. He had been predicting that they would soon be aggressive. Black Hawk led the resistance and formed an alliance with the Winnebago, Pottawatomie, and the British. The Black Hawk War ended suddenly on August 2, 1832. Black Hawk was successful, but finally he surrendered. His surrender marked the end of Indian held land in Illinois.

Black Hawk's life after the war, and his last battles were the hardest time of his life. In his last battle, the Battle of Bad Axe, his men were greatly outnumbered by federal troops and militia. After being defeated, Black Hawk and his son were captured. They were kept in Fortress Monroe until 1833. When Black Hawk was released, he joined his troops on a reservation in Des Moines, Iowa, where he lived until his death on October 31, 1838. His body was placed in a small shelter in Indian fashion. Much later however, his body was dug up and transported to a museum in Iowa. Several years later it was destroyed in a fire. The museum wanted his body in order to display and clarify the impact on Illinois he had had. His writing was on display there as well so that people could be aware of the many struggles through which he helped Native Americans.

Although he is most well known for his leadership in the Black Hawk War, Black Hawk's writing strongly impacted people because of his precise retelling of the hardships

Native Americans struggled through in Illinois. Honesty made his writing more believable than others, therefore making it key in piecing together history. As a result of his dedication to recording the past, Black Hawk has made it possible for generations to know the truth about the many struggles that Native Americans and settlers faced in Illinois. His writings explained the wars, the negotiations, the fights, the threats, and the attempts for peace between two very different lifestyles. By writing and observing the settlers and his people, Black Hawk was able to determine that it is not only important to work through problems, but to work through their problems together, so that they could all enjoy Illinois. After all, "Illinois has something that no other land can provide, a destined life of happiness." [From Nancy Bonvillain, Black Hawk; Cyrenus Cole, I am a Man the Indian Black Hawk; Black Hawk, Black Hawk, Sauk Chief; Theo Jean Kenyon, "Black Hawk led the tribe proudly," The Journal Star, Feb. 9, 1997; and Ma-Ca-Tai-Me-She-Kia-Kiak, Tripod, http://members.tripod.com/~Rfester/bhawk.html (Sept. 2, 2005).]

Carl Sandburg

David Cheatwood
Oregon High School, Oregon
Teacher: Sara Werckle

Carl Sandburg is one of Illinois' most famous personalities. Carl Sandburg is remembered for a variety of reasons. He lived a life of variety. He evolved from a man among the poor into a famous thinker and writer and he contributed tremendously to society.

Sandburg grew up in a poor family. His mother and father were parents to five children. Carl, Emil, Fred, Esther and Martha were all raised in a house on East Berrien Street in Galesburg, Illinois. As he grew up he had opportunities to work in many different fields. Sandburg spent part of his career as a milk delivery man, ice harvester, bricklayer, wheat thresher, and shoe shiner. After all of this, he even spent some time traveling as a hobo, starting in 1897.

Carl's interest in politics sparked early in his life. When he was six, Sandburg's father took him to a Republican rally, saying it "would be good to see." At the rally, lines of Republicans carried torches and chanted support for Blaine, their presidential candidate. He was running against Grover Cleveland. Seeing this rally inspired Carl to believe that he was "a young Republican, a six-year-old Republican." Cleveland won the election. This was only what started Carl's interest and in no way had he developed real views. He continued to be politically uncertain until he became a hobo. During these years of traveling with men of no material wealth he observed the dichotomy between the rich and poor. This perspective made him skeptical about justice in a system of capitalism. When the Spanish-American War began in 1898, Sandburg joined the

military service. He was stationed in Puerto Rico but never saw any combat except that against the elements. After his service, he enrolled in Lombard College. There he developed permanent political views and developed himself as a writer. He worked through college as a fireman.

While at Lombard, Sandburg joined a group called the Poor Writers' Club, which was founded by one who became Sandburg's mentor, Professor Phillip Green Wright. Wright believed in liberal politics and willingly encouraged Sandburg's interest in the subject. By the end of Sandburg's college career he had accepted Wright's political views and considered himself a socialist. Sandburg started writing poetry quite seriously. Wright became Sandburg's first publisher and allowed him to use his basement printing press to print copies of his first poetry book, In Reckless Ecstasy, in 1904. This was just the beginning for Sandburg. He went on to publish two more books with Wright's help, Incidental and The Plaint of a Rose. Sandburg became a strong supporter of the Social Democratic Party of Wisconsin. It was here that he met his wife, Lilian Paula Steichen. With a family came new financial needs and Sandburg started a career as a journalist. He began to gather fame after some of his poems were published in Poetry magazine. His book, Chicago Poems was his first professionally published book. After Sandburg published a few books of poetry and a book of children's stories, his publisher came to him with a proposition that would cement Sandburg's position in the American pantheon of writers. He was asked to write a children's biography of Abe Lincoln. When he was finished, the result was better than the request. Abraham Lincoln: The Prairie Years brought Sandburg wealth he had never before possessed. The next four volumes, Abraham Lincoln: The War Years, won Sandburg a Pulitzer Prize.

Sandburg's brother-in-law, Edward Steichen, once said, "On the day God made Carl he didn't do anything else that day." Sandburg died in 1967. He left behind several novels and countless poems as well as the only Pulitzer Prize ever awarded for an outstanding biography. Sandburg has certainly left his mark on the world. It is a pity that such great men still have so few days to spend on this earth. [From Carl Sandburg, Always the Young Strangers; AndyyBarr.com Productions, "Carl Sandburg-Chicago Poems," http://carl-sandburg.com/index.htm (Oct 8, 2005); and Harry Golden. Carl Sandburg.]

Ray Bradbury

Katie Fearer
Oregon High School, Oregon
Teacher: Sara Werckle

Ray Bradbury is one of those rare individuals whose writing has changed the way people think. Through more than five hundred published works—short stories, novels, plays, screenplays, television scripts, and verse—Bradbury demonstrates the creative American imagination at its full potential. More than any other person of his profession, Bradbury has been regarded as one of the most respected science fiction writers for the past half century. Bradbury has won the admiration of the literary establishment as well as a huge general audience by bringing themes from the literary mainstream, poetic style, complex plots, and social satire to science fiction and fantasy settings. According to critics, he is a "sci-fi" legend; science-fiction has become reality and his courage has brought a new vision to the world of creative writing.

Having published over 500 works, his first book was Dark Carnival (1947) in which he put all of his "night-sweats and terrors down on paper." Then one of his most remembered books was The Martian Chronicles (1950) in which men of the future colonize Mars. The Illustrated Man (1951) is another of his popular books. Stories sentimentally reminding us of the author's own midwestern boyhood in Waukegan, Illinois, are apparent in his book Dandelion Wine (1957). Said by critics to be his best work is Fahrenheit 451 (1953), a short novel set in a future totalitarian society where reading is banned. Also included, is Bradbury's own favorite, Something Wicked This Way Comes (1962). Bradbury has received numerous awards for the majority of his

works, but more importantly his works have influenced society and the art of writing science fiction.

"Bradbury has been one of the most influential contemporary writers of science fiction and fantasy, turning them both into respected genres of literature," according to a Fox News reporter. Due in part to Bradbury's influence, in every school around the country science fiction and fantasy are part of the curriculum. To Bradbury this results in bringing "more power, more influence, more imagination to the youth than ever before." His literature has also resulted in technological advancements in society. Bradbury and other writers of his genre often met with Caltech students in Clifton's cafeteria in Los Angeles and discussed space exploration. Before space travel was thought of as a realistic possibility, Bradbury was implanting ideas of the modern day's first rockets into the college research students' minds. Due to his vivid imagination, Bradbury's dream of human civilization on Mars is now becoming a possibility.

Ray Bradbury is known as one of America's greatest creative geniuses. In style, few match him," according to Sam Moskeowitz, historian of science fiction. Bradbury was once criticized by a majority of critics for not writing more realistically. This is because he often used to write about Mars. Then critics realized that he was not really concerned with how the astronauts got there, or how they breathed, or what the atmosphere was like; he was more concerned with putting them on a distant planet and revealing their human reactions, both good and bad. He may have written unrealistically but there was always at least one element in his writing that people could relate to, like their reactions to a foreign place.

Bradbury liked to write about his youth. An exceptionally imaginative child, Bradbury was tormented during his first ten years of his life with fears, nightmares, and frightening fantasies, all of which went into his memory for later use. He always tried to remain optimistic throughout his books, taking the truth and bending it to look the way he wanted to see it. Bradbury describes "Green Town" in one of his novels, which is really Waukegan, Illinois, an old ugly harbor with coal docks and rail yards. But Bradbury describes "Green Town" as a much more beautiful and happy place. He wrote about "whatever seized him" and saw where it led him, draft after draft, until it was something he liked. He called this science fiction, not fantasy, because he believed he was taking something that already existed and making it a better reality.

Bradbury's main reason for writing went much deeper than to entertain: he believed in what he wrote, bringing a new perspective to science fiction writing. The most common theme throughout his works is "man's mechanical aptitudes, his incredible ability to pry into secrets of the physical universe, may be his fatal flaw." Bradbury believes that the human race tries too hard to discover the reasons for everything; Bradbury supports the idea of destiny, in that he believes that we will discover what we need to know through out our exploration of space. Another common theme is that "science ran too far ahead of us too quickly, and the people got lost in a mechanical wilderness . . . emphasizing machines instead of how to run machines." For example, Bradbury once said in an interview for Writer's Digest, "the trouble with the automobile is the false, hypnotic sense of freedom it gives, making it a dangerous device to put "in the hands of so many maniacs and morons who then proceed to go out and kill

2,000,000." When viewed closely, Bradbury's works give many cautions and warnings about what he believes may be ahead.

Today Bradbury is a celebrated author, noted for his ability to write science fiction and fantasy. He is even more distinguished for his ability to make fantasy out of the everyday world. As shown in Dandelion Wine, Bradbury has the ability to make a "delicate mixture of sweet nostalgia and darker memories of loneliness, fear and death, all enriched by his luminous style, credible characters, compassion, and honesty." And what does this writing teach us? First and foremost, it reminds us that we are alive and that it is a gift and a privilege, not a right. And second, that we must earn life after it has been awarded to us. Bradbury does his best to instill optimism and imagination into his readers in order to inspire them to live the best life possible. Bradbury best described his greatest inspiration when he said the following, "I have never stopped writing which means I have never stopped loving." [From "About Ray Bradbury," Ray Bradbury. http://raybradbury.com/about.html (Oct. 2, 2005); Beverly Friend, "Bradbury's early Waukegan magic," Chicago Daily News (May 3, 1975); Ray Bradbury, "Happy Birthday to me!" Ray Bradbury. http://www.raybradbury.com/inhiswords.html (Oct. 2, 2005); Ray Bradbury, Interview. Fox News, Oct. 4, 2005. http://foxnews.com (Sept. 25, 2005); Chris Jepsen and Richard Johnston, "A Brief Biography." Ray Bradbury Online http://www.spaceagecity.com/bradbury/bio.htm (Sept. 20, 2005); Joe Hartlaub, "Author Profile: Ray Bradbury Bio." Teenreads.com. http://www.teenreads.com/authors/au-bradbury-ray.asp (Oct. 6, 2005); Mary E. Kiffer, ed. "Bradbury, Ray," in Current Biography; Ray Bradbury, Fahrenheit 451; Patricia Tennison, "Waukegan 'Ghosts' haunt Ray Bradbury's novel tales," Chicago Tribune. May 18, 1983; and D. C. Wands, "Ray

Bradbury," Fantastic Fiction, http://fantasticfiction.co.uk/authors/Ray_Bradbury (Oct. 2, 2005).]

Lorraine Hansberry: A Writer in the Sun

Maria Gao
University Laboratory High School, Urbana
Teacher: Rosemary Laughlin

Lorraine Hansberry used her play A Raisin in the Sun to tell people about her own life struggle with racism and female discrimination. Her play shows us her problems were handled with determination and a will to keep striving for her goal of becoming a writer.

Lorraine Vivian Hansberry was born the youngest of four children in 1930 in Chicago, Illinois, to Carl and Nannie Hansberry. Carl was a successful real estate agent, and Nannie was a college-educated daughter of a minister. Both parents were involved with ending discrimination; although their stature was high in the black community, they were still subject to racist comments and threats by racist mobs. When the family moved to an all-white neighborhood, they had to deal with the protest and anger of their neighbors. This experience left young Lorraine very affected by the injustice of it.

Hansberry first became interested in theater and writing when she was in high school. She retained that interest in college at the University of Wisconsin, reading playwrights like Sean O'Casey and August Strindberg. In 1930, she moved to New York to begin her writing career. She wrote for many publications, such as Paul Robeson's Freedom magazine. She wrote reviews about local theatre productions and about books on literature, art, and politics. Hansberry had already begun writing A Raisin in the Sun, and in 1957, guests at a party read a scene from the play. Their response was so positive she became motivated to finish the play.

A Raisin in the Sun debuted in New York in 1959, Hansberry being the first black woman to have work produced on Broadway. The play was about a poor black family's

struggle for escaping poverty. The dreams about freedom and having a better life were universal, making the play accessible to all audiences. It struck a chord in people as the real life of a black family, and soon it was one of the most popular plays.

The main conflicts in the play reflect the 1950s. Blacks and whites were still separated, and they usually had no contact with each other apart from work. Ruth Younger was a maid for a white lady, and Walter Younger was the chauffeur of a white man. Hansberry portrayed racism in her play by having the representative of the white neighborhood come to the Youngers' apartment to persuade them not to move in; he even bribes them.

The play also showed black people having dreams and working hard for them: Mama wants a better house, Walter plans to open up a liquor store to make more money, and Beneatha strives to become a doctor. In reality, many black people had given up on dreaming that they could have a better life, and the play illustrated the perseverance of working hard to get what one wants. A romantic conflict shows Beneatha dating two men, George Murchison and Joseph Asagai. After Beneatha tells George about her dreams of becoming a doctor, George laughs and scorns her since he thinks women are just made to do housework, while Joseph encourages her to get a medical degree and go to Africa with him.

These conflicts of the play showed a younger Lorraine Hansberry, who was trying to make her dreams come true while circumstances discouraged her. When Lorraine was just beginning to write, she was one of the first blacks to go to the University of Wisconsin, bringing stares and nasty comments. However, she kept her head up and worked hard to do whatever was necessary to become a successful writer. Her first

husband, Robert Nemiroff, was a big supporter and helped her to overcome obstacles, another of which was sexism. But Lorraine Hansberry talked about how she overcame discrimination against females, "A woman who is willing to be herself and pursue her own potential runs not so much the risk of loneliness as the challenge of exposure to more interesting men—and people in general." Later she proudly said, "I was born black and female." In A Raisin in the Sun, Beneatha does not go to medical school, but with the new hope for the Youngers and Walter's admission that Beneatha should do whatever it takes to become a doctor, the play strongly suggests that Beneatha will become a doctor.

When A Raisin in the Sun became popular, it told everyone about black struggle and social rights. Eventually, as Hansberry talked more and more, A Raisin in the Sun became a crucial work for aspiring black artists. Her words inspired people to do the best that they could. They knew that they could also succeed.

Lorraine Hansberry believed that everyone, one way or another, could make a difference in the world. She did not let hardships overwhelm her. Even today, she has influenced many blacks around us to try their best and never give up. She is truly one of the best authors to come from Illinois. [From Black Arts Movement. "Lorraine Hansberry," http://www.umich.edu/~eng499/people/lorraine.html (Oct. 20, 2005); "Lorraine Hansberry." North American Biographies, Vol. 10; Voices from the Gaps Women Artists and Writers of Color, "Lorraine Hansberry," http://voices.cla.umn.edu/vg/Bios/entries/hansberry_larraine.html (Oct. 20, 2005); and Margaret B. Wilkerson, "Lorraine Hansberry," African American Writers.]

Ernest Hemingway

Danny Ge
University Laboratory High School, Urbana
Teacher: Rosemary Laughlin

Ernest Hemingway was a great writer who helped revolutionize the way people write today. Talented and outgoing, he wrote short stories and novels, many of which involved male activities of hunting and fishing. His stories earned him a number of prizes including the prestigious Nobel Prize for Literature.

Ernest Miller Hemingway was born on July 21, 1899 in Oak Park, Illinois. He was the second of six children. The environment that he grew up in was very safe, away from drugs and alcohol and very close to nature. His mother liked to perform as a hobby and taught music; his father, though depressed later in life, loved the outdoors and male activities such as camping, hunting and fishing. When Hemingway was just seven weeks old, he was first taken out to experience the great outdoors on his father's lake shore property. He even caught his first fish when he was three years old. He could also count, spell, and build with blocks around that age.

In school, many of Hemingway's subjects required him to write. He read many books even though he had much school work. He liked stories about great Americans and wrote stories where he was the main hero. In addition to his school work and early writing, Hemingway was determined to excel at physical activities. Besides hunting and fishing, he played many sports.

Hemingway did not go to college. His first job was reporting for the Kansas City Star newspaper in October 1917. He wrote articles on police work and investigations. Even then, people were impressed by his writing. But in April 1918 he quit the Kansas

City Star to serve as an ambulance driver in World War I. When he was injured by an explosion and gun wound, he was taken to a hospital and had an affair with a nurse there named Agnes Von Kurowsky. She was transferred to another hospital so they were forced to break up.

After he returned to Chicago, Hemingway met Elizabeth Hadley Richardson at a friend's house. Despite the fact that she was eight years older than he, they married on September 3, 1920. He had a free-lance connection with the Toronto Star to which he submitted an occasional article to earn money while they lived in Paris. Hemingway and Hadley had their first child in October 1923.

Hemingway resigned from the Toronto Star on January 1, 1924, and lived from the money of the stories that he was publishing. His wife found that he was having an affair with an editor from Arkansas named Pauline Pfeiffer. Hemingway felt guilty for this, so he gave all of the profit from his book The Sun Also Rises to Hadley and his son. Hemingway divorced Hadley and later married Pauline.

Hemingway and Pfeiffer had two sons. But Hemingway had another affair with Martha Gelhorn and divorced Pauline Pfeiffer in 1939. In 1940, he married Martha Gelhorn. Martha had a career of her own so Hemingway bought himself a house in Cuba and lived there. In 1944, he met Mary Welsh and fell in love with her. He divorced Martha Gelhorn and married Mary Welsh.

Hemingway had a long period when he did not publish anything. But his life in Cuba finally inspired him to write a great fishing story, The Old Man and the Sea, which won him the Pulitzer Prize for Fiction. On October 28, 1954, he was notified that he won the Nobel Prize, but he could not attend the ceremony because of poor health. On July 2,

1961, with his health declining, Ernest Hemingway shot himself in the head while in a log cabin in Ketcham, Idaho.

A story written early in Hemingway's career that shows his love of fishing is "Big Two-Hearted River." It is about a man named Nick who wants to escape the harsh life of serving in World War I. He goes to the burned down countryside near a river to relax. When Nick gets there, he sets up a camp and looks at his life in retrospect. In the morning, he catches grasshoppers and uses them as bait to fish trout. The description of the river, woods, and especially fishing the trout reflect Hemingway's intimate knowledge of fishing.

"The Short and Happy Life of Francis Macomber" is a story about an American man named Francis Macomber and his wife Margot, on a safari in Africa. It was written relatively close to the middle of Hemingway's career. Francis wounds a lion and runs away. His wife calls him a coward for running. Then, to redeem himself, Francis kills a buffalo the next day and faces another buffalo that is charging at him. His wife, who is watching from the car, shoots at the buffalo and hits her husband, killing him when he had just redeemed himself by proving that he was fearless.

A story that takes place after a hunting safari is, "Snows of Kilimanjaro." A novelist named Harry gets gangrene poisoning in the bush from an accidental brush on his leg and he reviews his life. When he goes to sleep, Harry dreams that he goes to the summit of Mount Kilimanjaro, also known as the House of God, in a rescue plane and sees a legendary leopard that no one knew was there.

Many say that <u>The Old Man and the Sea</u> is the novel that directly led to Hemingway's awarding of the Nobel Prize. The story is about a Cuban fisherman named

Santiago and his trials with a giant marlin. He hooks the marlin and it pulls him for three days until he finally catches it. Santiago has to tie the fish to the side of his boat because of its size. In the end, before the old man returns to land, sharks eat the glorious catch that he made and he returns with a skeleton of the fish. This is much more than a simple fishing story; it shows the perseverance of a human heart and the deep determination of even the simplest of people. Santiago even says in the story, "But a man is not made for defeat, a man can be destroyed but not defeated."

Ernest Hemingway was a great writer and expressed his love for the great outdoors through his writing. He was famous for his minimalist writing style and for writing many stories told in a believable dialogue. His best hunting and fishing stories were much more than just stories. They had great lessons and themes from which we all can learn. [From "Ernest Miller Hemingway," http://www.ernest.hemingway.com/default.htm(1999) (Oct. 26, 2005); Ernest Hemingway, In Our Time; Ernest Hemingway. The Old Man and the Sea; "Short Happy Life of Francis Macomber." http://www.britannica.com/nobel/micro/734_16.html; "Snows of Kilimanjaro." http://www.britannica.com/nobel/micro/734_21.html (Oct. 26, 2005).]

Elijah Parish Lovejoy: Journalist for Justice

Emily Hughes
Carbondale Community High School, Carbondale
Teacher: Rivanna Abel

Reverend Elijah Parish Lovejoy is often remembered specifically for his death in defending his printing press and the right of free speech in Alton, Illinois. In the history books this is the focus. He was more than just a martyr for the freedom of speech, however. Lovejoy was also an important journalist in the history of Illinois and the United States. His anti-slavery, anti-censorship writings were a much needed voice at a time when many people in Illinois just did not want to think or talk about slavery. He refused to be quieted, and defended his right to freedom of the press until the end. Lovejoy's abolitionist writings and fight for the freedom of speech were influenced by his religious beliefs and stirred a movement in Illinois that changed the whole country.

Elijah Parish Lovejoy was born on November 9, 1802, in Albion, Maine, the son of Elizabeth and Reverend Daniel Lovejoy. Always a good student, Lovejoy went to Waterville College, a Baptist institution, in 1823, where his teachers noticed his great skill in writing. He then moved to St. Louis, Missouri where he started his own private high school. Following that, he became a partner in the publication of the St. Louis Times. Upon attending the First Presbyterian Church in St. Louis, Lovejoy experienced a religious conversion that caused him to enter the Theological Seminary at Princeton. He graduated from Princeton and gained the right to preach from the presbytery in 1833. Upon returning to St. Louis, he started the St. Louis Observer, a newspaper in which he attacked Catholicism and slavery. It was very unpopular among the people of St. Louis

and he was mobbed many times. On July 21, 1836, he wrote in the Observer that due to mobs in St. Louis, he was moving to Alton, Illinois and taking the Observer with him.

Lovejoy's writings for the rest of his life in Alton dealt mainly with two subjects: slavery and freedom of speech. When it came to these things, Lovejoy did not hesitate to speak out. In his first article in the Alton Observer September 8, 1836, he made his anti-slavery views clear when he wrote, "The system of negro slavery is an awful evil and sin." In an article printed in the Observer on September 28, 1837, he called for a statewide convention to form an anti-slavery society. He invited his fellow Illinoisans to "come up to the rescue, and let it be known whether the spirit of freedom yet presides over the destinies of Illinois, or whether the dark spirit of slavery has already so far diffused itself through our community as the discussion of the inalienable rights of men can no longer be tolerated." He did not do this without opposition. Citizens of Alton held a meeting to try to censor his writings about slavery in the Observer. Lovejoy refused to be censored however, and wrote back to those who held the meeting, contending that slavery "is a subject that . . . must be discussed, must be agitated . . . I hope to discuss the overwhelmingly important subject of slavery, with the freedom of a republican and the meekness of a Christian." The opposition he faced and the attempts to censor him (his press was destroyed three times in a little over a year) led him to write about freedom of speech. In the same article calling for the anti-slavery convention he wrote, "Take away the right of Free Discussion – The right under the laws, freely to utter and publish such sentiments as duty to God and the fulfillment of a good conscience may require, and we have nothing left to struggle for."

Lovejoy was a strong believer in the ideas he wrote about, and religion played an influential role in these beliefs and his determination to be heard. His father was a Congregationalist minister and instilled in Lovejoy his obligation to get rid of sin in preparation for the second coming. The ex-mayor of Alton and St. Louis, Joseph Brown, said while others preached on the wrath of God "Mr. Lovejoy . . . talked constantly of the love of God to man and the way he had provided for his salvation." Indeed, Lovejoy believed very strongly in God's grace and His ability to help man through hard times. In a letter to his brother Joseph, Elijah Lovejoy wrote, "I have found God a very present help in this my time of need. He has gloriously fulfilled his promises, and held me up, so that I have been astonished at the little effect produced upon my feelings by these outrages." The strength Lovejoy gained from religion kept him standing up for what he believed even when his life was in danger. In his last speech he declared triumphantly, "I have concluded . . . to remain in Alton, and here insist on protection in the exercise of my rights. If the civil authorities refuse to protect me, I must look to God, and if I die, I am determined to make my grave in Alton."

Elijah Lovejoy's writings against slavery and the founding of the Anti-Slavery Society changed the course of Illinois history. However, what had the biggest impact nationally was his martyrdom for free speech. He was trying to protect his fourth printing press from an angry mob when he was shot and killed on November 7, 1837. The story of his death influenced a national abolitionist movement. Among the important people he influenced were William Henderson, a partner to and influence on Abraham Lincoln, and William Trumbull, who later became the author of the Thirteenth Amendment. Lovejoy would not have wanted his death to be remembered as his most

important contribution to the anti-slavery movement and the fight for free speech. It is important to remember his life as a journalist, because his writings helped change the shape of Illinois history as much as did his martyrdom. [From Joseph Brown, "Lecture on Early Reminiscences of Alton," Feb. 21, 1896; J. A. Halderman to Elijah Lovejoy, July 11, 1837; Elijah Lovejoy to B. K. Hart, L. J. Clawsois, A. Olney, and John A. Halderman, July 26, 1837; Elijah Lovejoy, "The Observer-Removal," St. Louis Observer July 21, 1836, http://www.state.il.us/hpa/lovejoy/article4.htm (Aug. 18, 2005); Elijah Lovejoy, speech at public meeting in Alton, Nov. 3, 1837; Paul Simon, Freedom's Champion; State Convention, Alton Observer, Sept. 28, 1837.]

Carl Sandburg: The One Who Could Do It All

Paige Johnson
All Saints Academy, Breese
Teacher: Stephanie Garcia

On January 6, 1878, a future famous writer was born in Galesburg, Illinois. This author would be acknowledged in history forever. Carl Sandburg not only was a writer, but was also known as a poet, historian, biographer, autobiographer, journalist, novelist, a children's writer and a folklorist.

Sandburg's parents, who were Swedish immigrants, struggled with financial problems. Sandburg was forced to drop out of school after the eighth grade to support his family by working various jobs such as delivering milk, shining shoes, laying bricks, washing dishes and painting windows. At the age of seventeen, he traveled as a hobo. A few years later, Sandburg, at age twenty, served in the Spanish-American War.

As a result of his jobs and traveling experiences, he was inspired to write about various things. Although Sandburg attended Lombard College, he did not graduate. However, it was at Lombard where he met Professor Phillip Green Wright who inspired him and paid, in 1904, to have his first poetry book published, Reckless Ecstasy.

As a journalist, he worked many different jobs. In 1905, he worked for Chicago's Tomorrow Magazine. In 1907, he became the associate editor of the *Lyceumite*, where he published "A Dream Girl" and "Unimportant Portraits of Important People." Sandburg also worked as a reporter for the Chicago Daily News from 1917 to 1918 and then again from 1919 to 1932, reporting on things such as strikes and picket lines and also incidents about race. Sandburg wrote for the lower- to middle-class working

families, seeking social justice for these families. He wrote for the people who could not speak for themselves.

As a journalist, Sandburg wrote many biographies. His most famous was Abraham Lincoln: The Prairie Years. It brought him many awards and honors. This allowed Sandburg the financial security to leave his newspaper position. This was only half a biography of Lincoln because the completion of his life took another ten years. His writings on Lincoln were eventually completed in six volumes.

Sandburg also loved to write poetry; he took an interest in everyday conversations of ordinary people. From these conversations, he used metaphors and colorful idioms. He gathered ideas from anywhere he could for his poetry. He loved to experiment. Some poems Sandburg kept simple, while others were more complex. Throughout his career, he wrote and published more than nine hundred poems. His most famous was called, "Fog." Though this poem was very short, it showed his "simplicity of expression." Other famous poems included "Chicago" and "The People, Yes."

Before he became famous, and while traveling as a hobo, Sandburg wrote many folk songs. In 1927, a collection of folk songs were published: "The American Songbag." In 1950, The New American Songbag was published. Sandburg wrote many songs and loved to perform in front of audiences with his banjo or guitar.

In a recent e-mail correspondence, I talked with Nancy Brokaw, an Illinois author who specializes in children's fiction and creative non-fiction. She noted, "I read Carl Sandburg as a child and was impressed with how strong and muscular his poetry seemed to be. While he can also be lyrical, I think he captures an inherent Midwestern strength that comes from living close to the land, even in Chicago, 'Hog Butcher to the World'."

Sandburg received two Pulitzer Prizes for his works. These works included Abraham Lincoln: The War Years (1939) and his Complete Poems in (1950). In addition, he received many other awards and recognitions. In Chicago, Illinois, on his seventy-fifth birthday (January 6, 1953), "Carl Sandburg Day" was declared. Many schools have been named after him across the country from one in San Bruno, California to another in Rockville, Maryland. Carl Sandburg died on July 22, 1967. However, his legacy will live on through his writings. This author will forever be remembered. [From Books and Writers, "Carl Sandburg (1878-1967)," www.krijasto.sci.fi/sandburg.htm (Nov. 16, 2005); N. S. Brokaw, E-mail correspondence, Nov. 18 and 19, 2005; H. Golden, Carl Sandburg; J. H. Hacker, Carl Sandburg; H. Mitgang, The Letters of Carl Sandburg; Representative Poetry, "Selected Poetry of Carl Sandburg (1878-1967)" http://eir.library.utoronto.ca/rpo/display/poet287.html (Nov. 16, 2005).]

Gwendolyn Brooks: Impacting Illinois One Reader at a Time

Andrea D. Keyes
Washington Gifted School, Peoria
Teachers: Janelle Dies and Mindy Juriga

Not many people can say that they have influenced Illinois history, but through her poetry Gwendolyn Brooks can. Writing style and inspirations from the past made a good poet a great one. Also, quality writing depends on the characters, and how they can relate to the reader. For example, many citizens have been affected by Gwendolyn Brooks' poetry. These include the students in Illinois, which Brooks helped by having contests and classes. Therefore, because of Gwendolyn Brooks' understanding of life in Chicago, her poetry influenced Illinois by inspiring readers to understand the difficulties and struggles of African American life during the 1990s.

Gwendolyn Brooks' childhood inspirations led to her writing about the hardships of an African American, which made her readers understand the life of Chicago. Her parents' support during her childhood greatly influenced her writing. During school, teachers would often charge her with plagiarism because of how well she wrote. Brooks wrote poems about trees, friendships, flowers, and enemy ships that she saw. Gwendolyn started off with early publications in her writing career. At age eleven, she had her first poem published in the neighborhood paper, the Hyde Parker. At thirteen, American Childhood published her first poem in a magazine. These early publications helped her get on track for her writing in the future. Brooks' high school years impacted her writing as well. She went to three high schools, which included Hyde Park High School, an all-white school, Wendel Phillips High School, an all-African American school, and Englewood High School, an integrated school. Those high schools and Wilson Junior

College, from which she graduated, in 1963, gave her ideas on the racial situations in Chicago, which influenced her work. Because of her childhood inspirations, Brooks' readers understood the way of life in Chicago.

Brooks' writing style is important because it enabled readers to better understand the hardships of life in Chicago as an African American. Brooks' writing style reflected her care for every poem she wrote and really wanted the reader to understand life in Chicago. She wrote about life as a lower-class African American, and her poems were about people's lives that the readers could understand. Her poems in the1940s were about an area in Chicago called Bronzeville. In 1945, the poems were published in a book called A Street in Bronzeville. The book describes vivid pictures of Chicago because of Brooks' tones of standard English, American verse, black Protestant preachers, and street talk. Her tones greatly helped the reader understand some of the Chicago ways. Another reason Brooks' writing affected Illinois is because her poems connect to the reader. Unlike some other urban writers, she did not hold the city liable for what happens to people, but that it is an existing force with which the citizens have to cope. In good writing, the readers should be able to relate to the characters. This happens often in Gwendolyn Brooks' poetry. For example, her characters often try to survive from day to day and are memorable because of that, instead of showing any heroism. One of Gwendolyn's poems, called "To the Diaspora," is written to African Americans who did not consider themselves outstanding. This poem, like many others by Brooks tries to encourage African Americans to be more confident in themselves. Brooks' writing style reflected her views of life in Chicago, and how difficult it was during the 1900s.

Brooks also taught poetry at a college level to try and change the way of life for young people by teaching them to express themselves. Her first teaching job was at a poetry workshop at Columbia College in Chicago in 1963. There, Brooks conducted seminars, read her poetry, and held poetry workshops and lectures. She taught quite a bit of creative writing and told her students that they should find their own writing style. Brooks also taught that a writer should know everything about their topic; including general information, what is going on at the time they were writing, and what went on in the past. In 1967, Brooks attended a Black Writers Conference at Fisk University, which changed the way she wrote her poetry. The conference made her write new poetry called "black poetry," or according to Brooks, poetry written by African Americans, about African Americans, to African Americans. Brooks found that, with this new address of poetry, being a good poet was not enough, and that she wanted to do more for the younger people in the community. By teaching people at a college level about poetry and expressing themselves, Gwendolyn Brooks make a difference in her community.

Gwendolyn Brooks was named poet laureate of Illinois in 1969, allowing her to influence the children of the Chicago area. Wanting to do something for the children in the community, she made up her own poetry contest for children in the elementary through high school age in Illinois. Each year, Brooks sponsored the contests by giving five hundred dollars to the winner. These contests gave children an opportunity to learn about poetry that they would not have had otherwise. Her contests and classes have been an attempt to help them see the poetry in their lives in the inner city. Gwendolyn did a poetry workshop for a teenage gang in Chicago called the Blackstone Rangers. She wrote a poem about them called "The Blackstone Rangers," which described their

lifestyle. In the poem, she compared members of the gang to famous leaders, such as Martin Luther King, Jr. During her time teaching them, the Blackstone Rangers were shown how to write poetry and get out their feelings. Becoming poet laureate helped Gwendolyn Brooks be able to motivate children in the Chicago community to write poetry.

Because of Gwendolyn Brooks' understanding of life in Chicago, her poetry influenced Illinois by inspiring readers to understand the difficulties and struggles of African American life during the 1990s. Brooks is the first and only American writer chosen to receive the Society for Literature Award by the University of Thessaloniki in Athens, Greece. Because of this, Gwendolyn Brooks thought that a good poet not only writes well, but also gives back to the community through their writing. Also, she believed that writers should know everything about their topic, including the past, present and general information. Moreover, she also thought that poets should get out their feelings and express themselves in their poetry. Undoubtedly, Gwendolyn Brooks has influenced Illinois with poetry throughout her life. [From James C. Hall, "A Way with Words." Footsteps, Mar.-Apr. 2005; George E. Kent, A Life of Gwendolyn Brooks; Joan Kufrin, "Our Miss Brooks." Chicago Tribune Magazine Mar. 28, 1982; Michael R. Strickland, African American Poets; Kenny Jackson Williams, Brooks' Life and Career http://www.english.uiuc.edu/maps/poets/a_f/brooks/life.htm (Sept. 6, 2005).]

Jane Addams: Author and Activist

Abeer Khurram
Carbondale Community High School, Carbondale
Teacher: Rivanna Abel

In the late-nineteenth century, America experienced life amid the clasp of the Industrial Revolution. As new methods of production developed, specialized jobs were created. There was an increasing demand for labor which caused a mass movement towards urban centers as Americans and immigrants, hoping to earn money, flooded into cities. Although women played a more active role in society as they found employment in factories, the stereotypical views of women still prevailed. Women's wages were much lower than men's, and women were exploited by the younger men of the cities. An increasing number of children were also enveloped in the dramatically changing nation as they struggled to earn money for their families. The Industrial Revolution saw harsh factory conditions; sweatshop workers were maimed by machines, and they faced diseases and even death due to long hours and unsanitary conditions. Jane Addams, although from a wealthy family, grew up watching poverty-stricken people struggle through these conditions. Influenced by her father's moral teachings, the altruistic Addams decided at an early age that she would work for the welfare of others. In 1889, she founded Hull House where the neighboring poor of all ages and ethnic backgrounds—mostly women and children—were welcomed and treated with care and hospitality. Through her book ***Twenty Years at Hull House*** and numerous other writings Addams commented on the societal problems of her day such as women's and children's rights. As an avid humanitarian Addams not only penned her liberal ideas, she also acted upon them. Addams's writings and work focused especially on the welfare of women

and children, helping to endorse protective labor laws and educating the needy while also advancing the issue of women's rights.

Jane Addams was particularly concerned about the well-being of female factory workers. During the late-nineteenth and early-twentieth centuries, economic conditions forced women to become more involved in society in order to support their families. There was little to do in small towns, and many women moved to cities where they obtained jobs in factories. Oftentimes, the earnings of the men of the household did not suffice; hence, women, and even children, were compelled to help make a living. Most children who held jobs were from immigrant families. These children worked to support their household because "their parents gradually found it easy to live upon their [the children's] earnings." The factory workers' wages were low, and the conditions abusive, but women and children had to toil for survival. Jane Addams realized the cruelty of the factory environment, and she scorned factory labor. She declared, "The long hours of factory labor necessary for earning the support of a child leave no time for the tender care and caressing which may enrich the life of the most piteous baby. Addams saw how mothers worked long hours, leaving their children neglected at home, and how this was detrimental to family life. Therefore, Addams advocated labor laws, and finally two crucial laws were passed in Illinois. The first law reduced workday hours to eight, and the second law, "regulating the sanitary conditions of the sweatshop and fixing fourteen as the age at which a child might be employed," was also put into effect. However, factory labor was not the only social dilemma she addressed.

Jane Addams also worked to improve other social conditions for women and children. In her book ***A New Conscience and an Ancient Evil***, Addams showed that

prostitution was the "ancient evil" that working women were lured into by some of the young men of the cities. Children were also experiencing a change in moral values as they were exposed to city life. Addams wanted to preserve the morality of the nation and teach people middle-class cultural values. She encouraged education for women and children; men were not the only ones who could benefit society with their intellectual abilities. Addams argued that a woman "wishes not to be a man, nor like a man, but she claims the same right to independent thought and action." Addams encouraged women to take part in society. According to Addams's essay "Women and Public Housekeeping," society was "enlarged housekeeping" which could not function properly if the "traditional housekeepers [women] have not been consulted as to its multiform activities." At Hull House, women and children received the moral education that Addams believed was essential for them. They also enjoyed facilities for physical and mental health. People of all ages and cultures could participate in music, theater, arts, and physical education. These activities were both amusing and educational, and they provided a vent for the overworked women and children, while simultaneously teaching them ethics and giving them social models.

Throughout her life, Jane Addams practiced the idea of giving. Her selflessness is affirmed not only by the countless social reforms that she advocated and undertook but in her legacy of publications on social issues. While she was concerned about her community and the nation, Addams was also concerned about the world as a whole. She became the first president of the Women's International League for Peace and Freedom, fighting for world peace. Addams was recognized as a heroine throughout America and internationally because of her efforts to improve her community and the world. She

received the Nobel Peace Prize in 1931, and on May 21, 1935, the woman who had touched so many lives with caring and compassion passed away.

Her work was crucial in shaping the American society and is still in effect today. She advocated the passage of protective laws that have become so deeply etched in American ideals that it would be difficult to imagine America as a land of liberty without them. Addams was an influential woman who changed lives and significantly molded American society through her writings and her personal sacrifice. Jane Addams was the epitome of a true American—one who worked diligently for something she believed in, implementing positive changes to secure the liberties of her fellow human beings. [From Jane Addams, A New Conscience and an Ancient Evil; Jane Addams Hull House Museum at the University of Illinois at Chicago. "Biographical Sketch of Jane Addams." http://www.uic.edu;jaddams/hull/ja_bio.html, (Sept. 18, 2005); Jane Addams, Twenty Years at Hull-House with Autobiographical Notes; Jane Addams, "Women and Public Housekeeping," http://etext.lib.virginia.edu/toe/modeng/public/AddWome.html, (Aug. 26, 2005); J. B. Elshtain, Jane Addams and the Dream of American Democracy; D. M. Kennedy, L. Cohen, and T. A. Bailey, "Industry comes of age." In J. L. Woy, C. S. Kyle, A. West, M. A. Kerns, & R. R. Jaffe, eds. The American Pageant; D. Levine, Jane Addams and the Liberal Tradition.]

Richard Peck

Stephanie LeMaster
Rushville-Industry High School, Rushville
Teacher: Vicki Harrison

"The most important secret of writing . . . you are only as good as your opening line," revealed Richard Peck to a crowd of people definitely past the age of the group for which he writes. Richard Peck is a native of Decatur, Illinois, and he attended the University of Exeter in England and DePauw University. He is a magnificent writer, but what motivated him to leave his steady job as a teacher in 1971 for the unpredictable life of a writer? Most of the suburban parents who wear beige business suits and drive sedans to an office job Monday through Friday might say he is just one of those guys who burn-out halfway into life. A lot of young readers beg to differ. Most of those parents do not truly understand their kids and are not happy with their careers.

Richard Peck preaches literacy to a generation that completely rejects it. He says, "I am a writer because my mother read to me." Working parents, broken families, teenage mothers—they don't have time to read to their children. The result is an ignorant generation. Children my age can operate computers with deceptive ease, but many cannot read above the fourth grade level. Peck said, "Much is decided in those first five years." When your parents are too busy, when your parents are too high, when your parents are workaholics who had children because it was "in," those first five years make you a "couch potato," and illiterate teenager, a middle-aged slacker, a drone lost in the system. Peck decided he would do his best to make the ignorant, yet arrogant nation, a little smarter, a little more imaginative.

Maybe Richard Peck decided that kids were lonely and lost; maybe he decided that he was one of those who should provide guidance to all the poor middle-class children. In his autobiography, Anonymously Yours, and Invitations to the World, Peck states that middle-schoolers like to read about characters about two years older than themselves. "All fiction is about how people change," he explains. He writes to the kids on one side of puberty from the other, like a beam of hope that says, "Look at all the old people—one hundred four, ninety-three—others have lived through this and so can you." Real life is too unlikely for fiction," he said. If the only stories in the world were biographies, depression would be pandemic. Fiction is made-up so people laugh at the characters, get away from the real world, and learn a lesson sometimes in the middle. "Fiction could be truer than fact and more interesting," he stated. Fiction is the equivalent of a volcanic eruption. Both of them relieve tension, except the volcano keeps earth from bursting with excess molten material, and fiction relieves a more emotional tension. The books Richard Peck writes are meant to be the shoulder to cry on and the surrogate parent from which to learn.

Language is a complement with a sting it its tail. If you understand it, grasp it, and use it well–congratulations. But if you remain in the dark, language can ruin you. "If you cannot use language," warned Richard Peck, "it will be used against you." Peck is trying to keep today's children from being tomorrow's illiterate fools, and the current society is not helping. Never is ADD or ADHD mentioned in a Laura Ingalls Wilder book. Today, these disorders are popping up and claiming many under the age of twelve as their victims. It is as if these problems arise out of nowhere. Coincidently, they arrived as the same time that suburbs with schools that have low standards became

popular. Back in the good old days when parents were parents and children were seen and not heard, hyperactivity was not allowed. Peck complains in an amused voice, perhaps to his mother sitting in the audience, "I wanted to be hyperactive too, but Mother wouldn't let me." Between schools who do not expect much of the students attending them and parents hardly ever at home, many high schoolers end up struggling with average reading material. Instead of trying to whip those students into shape, the curriculum is dumbed down to accommodate everyone. This would be okay if everyone had a mediocre reading level, but they do not. Students are not challenged or given a chance to try. Maybe they would love literature if they read books for their age. Maybe all of their grades would rise if they were challenged in English class. Maybe, if they would feel the same about reading as Richard Peck does: "I warmed my face at the story's light, hoping it wouldn't end." But all students are not given that chance. Peck is just trying to redeem them, save them from a lifetime of ignorance.

So why did Richard Peck give up the stable, organized, and predictable life of a teacher? He realized how much more he was needed in a different way, and how little he was helping where he was. Teachers cannot teach without good books appropriate for the age level. Peck saw a need, filled it, and in doing so, he has written over 30 books, had four of them made into movies, won several awards—the Newbury Medal, National Humanities Medal, the Margaret A. Edwards Award, the National Council of Teachers of English/ALAN Award—and received a lifetime library card to the library in Jacksonville, Illinois. So, he decided to take a risk, and it paid off. Children need guidance. Richard Peck, who continues to write from his home in New York City, gave up his security and scheduled paycheck to be the anonymous father and teacher to millions of lost children;

his newest novel, Here Lies the Librarian, carried on his tradition of bringing a point home using historical fiction and humor. [From "Best-selling author to speak at UIS," State Journal-Register, Oct. 27, 2002; Richard Peck, Anonymously Yours; Richard Peck, "Arrow Author Book Report," Arrow Book Club Oct. 2005; Richard Peck, Invitations to the World; Richard Peck, "Preparing the Literate for Change" speech, Springfield, University of Illinois at Springfield, Ill.; and Richard Peck, Speech, Illinois College, Jacksonville, Ill. Sept. 20, 2005.]

Owen Lovejoy: "A True Hero of the Antislavery Movement"

Allyson Litteken
All Saints Academy, Breese
Teacher: Stephanie Garcia

Owen Lovejoy, a true hero, and a practical, undaunted man was a fearless anti-slavery leader during the 1800s. He was the son of a Congregational minister and a brother of a martyr who fought fiercely for slaves' rights. Owen was an abolitionist who insisted that government should be the instrument protecting civil rights.

Owen Lovejoy grew up on a farm in Albion, Maine. Even though Lovejoy graduated from Bowdoin College, Brunswick, in 1832, with a degree in law and theology he practiced neither. After his father's death, he dropped out of college. His mother chided him about his lack of faith. Taking his mother's advice, Lovejoy studied for the ministry and practiced it for the next seventeen years.

In 1836, Owen moved to Alton, Illinois, to assist his brother, Elijah, in publishing the Observer, a Presbyterian newspaper, for which Owen and Elijah were editors. Previously, the Observer was published in St. Louis, Missouri, but later was moved to Alton. The paper advocated that all men are created equal. The two editors wanted freedom for all slaves and considered it to be the slaves' basic right. Many others demanded that the brothers cease writing about anti-slavery issues. Soon after, Elijah was killed by a white pro-slavery mob. At his funeral Owen vowed he would never "forsake the cause sprinkled with his brother's blood." From that moment on Owen dedicated himself to the antislavery cause. In 1838 he and his older brother, Joseph, co-edited a book for the American Anti-Slavery Society, His Brothers Blood, a memoir on their brother Rev. Elijah P. Lovejoy. The book included letters and newspaper articles

Elijah had written as editor of the Observer. Besides publishing a book on Elijah, the two brothers, together, composed a poem published in 1862.

After publishing His Brothers Blood, Owen moved to Princeton, Illinois, in 1863, where he pursued his ministry and served as a pastor of a Congregational Church. However, he continued fighting for the rights of blacks to be free, wanting blacks to share in social and political equality. Owen, as a member of the Liberty Party, became active in a campaign against the Kansas-Nebraska Act, which legalized slavery. As well, he was a conductor on the Underground Railroad. As a member of the Liberty Party, Owen also wrote and presented many speeches. Once, while in Massachusetts, Lovejoy gave 50 speeches on behalf of the Liberty Party. The Whig editor of the Lowell Daily Chronicle wrote, "We listened to an address at the City Hall by Rev. Owen Lovejoy of Illinois, a brother of the brave Lovejoy who was slain by the mob at Alton. He is a very good speaker, and we should think a tolerably honest man, though it was difficult to reconcile some of his statements." While speaking to both national parties, Owen criticized the parties, given that he was anti-slavery.

Owen labored twenty years in the anti-slavery cause before he was elected to office. In October 1854 Owen began campaigning for the state legislature from Bureau County, Illinois. The following year Owen spoke to the General Assembly. His speeches included the repealing of all laws that disqualified colored people from testifying in court. First, Lovejoy was a member of the General Assembly. A year later he became an Illinois Republican congressman and was reelected in 1869 and again in the following two years. As a devoted member of the House of Representatives, Owen

spoke frequently against slavery. From 1857 to 1864 he denounced slavery, persuading people from across the nation with his mesmerizing speeches.

Owen Lovejoy believed that the "liberty of all men was an inalienable gift from God." Like his brother, Owen was convinced that "slaveholders were struggling against the providence of God." At the time Lovejoy served as a member of the house, he came to know President Lincoln, and worked hard for Lincoln's reelection in 1860. He strongly urged Lincoln to act against slavery. Nevertheless, Lincoln rejected Owen's radical views regarding slavery. When Owen died, Lincoln had written in a letter to John Howard Bryant, "he was my most generous friend." Although Lincoln did reject his movement against slavery, Owen still was greatly influenced by the president.

Owen Lovejoy died in 1864. Throughout his lifetime Owen wrote and gave thirty-nine major speeches across the nation, preaching mostly about slavery. Some took Owen's words to heart while others continued to harass blacks. Owen continued fighting for slaves to share in the privileges that other Americans enjoyed. Although many of the changes did not occur while Owen was alive, we can see today his motivation has helped many of us live in peace. [From Allan Carpenter, Land of Lincoln; Robert P. Howard, Illinois; Illinois Literature: The Nineteenth Century, "Owen Lovejoy," http://history.alliancelibrarysystem.com/IllinoisAlive/files/wi/htm1/wi000004.cfm (Sept. 23, 2005); Illinois State Historical Society Symposium, "Owen Lovejoy's Transformation from the Library Party to the Free Soil Party," www.lovejoysociety.org/Politics/trans_from_parties.htm (Nov. 20, 2005); Joseph C. and Owen Lovejoy, Memoir of the Rev. Elijah P. Lovejoy; and Edward Magdol, Owen Lovejoy: Abolitionist in Congress.]

Michael Crichton's Mark on the Science Fiction World

Kelly Mover
University Laboratory High School, Urbana
Teacher: Rosemary Laughlin

Dinosaurs from the Jurassic period roam the earth in the 1900s, a group of molecule-sized robots disintegrate everything in their path, and a group of archaeologists return to the Middle Ages to find their professor and bring him back. These are several of the many stories Michael Crichton has created. He has written more than ten New York Times science fiction bestsellers. He has been able to create diseases, time machines, and whole worlds from his extensive medical background and his travels to many destinations in the world. Reviewers and critics like to point out that his works explore contemporary science and the ethical challenges that result through "fast paced adventure [and] genuine intellectual puzzles."

Born on October 23, 1942, in Chicago, Illinois, Crichton was not thought of as a writer in school and did not show a great interest in writing. He began studying anthropology at Harvard. He graduated from medical school in 1969. To pay his tuition, he began writing The Andromeda Strain. The book sold so well that Crichton eventually gave up medicine, never becoming a licensed doctor, and went on to travel around the world, writing on trains, planes, and other vehicles as he went. He wrote fourteen novels, including Jurassic Park, Lost World, and Timeline. All were made into major motion pictures, along with three others. He wrote a number of nonfiction books. His works have been translated into twenty-four languages. Crichton is also famous as a screenwriter and movie director. His hit TV show E.R. won eight Emmys and a George

Foster Peabody Award, and Crichton won two writers' awards for A Case of Need and The Great Train Robbery.

In The Andromeda Strain, inspired by H. G. Well's War of the Worlds, there is an unknown cause for the death of almost a whole town. The plot unfolds around a team of scientists who discover and must kill patches of deadly bacteria on a satellite returning from space. The patches are called "The Andromeda Strain." Crichton's work with diseases most likely helped him invent this disease, its symptoms, and its antidote.

Michael Crichton's medical background greatly influenced his following work as well. Prey, Jurassic Park, and other early novels begin with medical emergencies, usually fatal. For example, in Jurassic Park, the conflict immediately develops from basic medical references after a patient is rushed into the emergency room with a large loss of blood from some sort of bite. The doctor's point of view reveals that it is no "mechanical trauma. It just didn't look right. No soil contamination of the wound site, and no crush-injury component. Mechanical trauma of any sort. . . almost always had some component of crushing." Also, early in his novel, Prey, a father frantically rushes his baby, covered in rashes, into an emergency room. It is pointed out that "By now Amanda's entire body was bright, angry red. She looked as if she had been parboiled." Later, when the father asks if this is the result of an infection, the doctor replies, "It's not an infection. . . White cell counts all normal, protein fractions normal. She's got no immune mobilization at all." He goes on to note many different consultations to figure out what is wrong with the nine month old. Luckily she survives, the rash mysteriously disappearing.

Another strong occurrence of medical (and science) concepts in Jurassic Park is that of DNA reconstruction. Knowing the structure of DNA is an important factor in

serious medical procedures. Faulty DNA can result in many physical and mental defects, which would have to be diagnosed by a doctor, after either receiving results from a laboratory or looking at the chromosomes. Also, knowing that frog DNA (stuck in a mosquito that was buried in tree sap and fossilized until today) could fill in empty spots in the old dinosaur's DNA is crucial for reconstruction to produce the dinosaurs that roamed Isla Nublar in Jurassic Park, and Isla Sonor in Lost World.

The television series "E.R." names the influence of Crichton's medical background. Each episode portrays various medical emergencies that actually happened to him or other physicians. Indeed, the pilot was "just a string of experiences that had happened to me," including cases of gun shot wounds, carbon monoxide poisoning, and car crashes.

Travel influenced Crichton's work in another significant way. According to Gina Macdonald, "[his] exotic settings were inspired by his travels." In Congo, inspired by King Solomon's Mines by Sir Henry Rider Haggard, Crichton himself speaks of his preparation for writing the book: "To prepare for writing the book, I planned to go to Africa to see gorillas on the slopes of the Virunga Volcano chain in [East] Congo. . . "

According to his autobiography Travels, Crichton visited Tahiti, New Guinea, the American desert, and Africa. In all of these places he encountered unusual people, animals, and events. In Tahiti, he swam with sharks, in New Guinea he met painted tribesmen, in Africa he looked straight into the eyes of an elephant in the middle of the night, and in an American desert, he encountered the paranormal. These and other travel adventures set off various ideas for books.

Jurassic Park and Lost World have settings on deserted islands with dewy jungles and long stretches of beaches, reminiscent of what Crichton saw in Tahiti. The novel Prey opens with a desert-like setting in Nevada and Arizona. It is questionable if the setting would have been quite as realistic were it not for Crichton's actual travels to those places.

Michael Crichton's novels will be remembered as some of the greatest science fiction novels that have inspired many other writers to follow his invention of the "techno-thriller." His talent in many areas has given him the ability to make people "think about topics of concern in our day to day culture," according to one critic. He has traveled all over the world, and gone from a degree in medicine to ten bestsellers and more than six different kinds of awards. His realistic portrayal of a technological future has made his books all the more clever and interesting. This Illinois author's work will be well-known for many years to come. [From Andromeda Strain, www.crichton-official.com (Oct. 28, 2005); Congo, www.crichton-official.com (Oct. 28, 2005); Cliff Corder and Kyle Browning. "Michael Crichton," www.globalnets.com (Oct. 2 and 13, 2005); Michael Crichton. Jurassic Park; Michael Crichton. Lost World; Michael Crichton. Prey; Lost World, www.crichton-official.com (Oct. 28, 2005); Gina Macdonald. "Michael Crichton: Overview," Contemporary Popular Writers; "Michael Crichton: You Ask the Questions," www.crichton-official.com (Oct. 28, 2005); Prey, www.crichton-official.com (Oct. 28, 2005); and Travels, www.crichton-official.com (Oct. 28, 2005).]

Irene Hunt

Allison Sargent
Rushville-Industry High School, Rushville
Teacher: Vicki Harrison

When one thinks of an Illinois author, Irene Hunt is not often remembered. Many people probably do not even recognize her name. However, when you mention one of her many books, such as Across Five Aprils, most people would recognize the title.

This author actually sparked my interest because of my grandmother, Martha Davis. Like Irene Hunt, my grandmother was an English teacher. After many years of teaching, my grandmother came across the book Across Five Aprils and began using it in her teaching. She enjoyed the story a great deal and knew that the author lived in Illinois So, on one of my grandparents' outings to southern Illinois in October 1985, she decided that she wanted to meet Irene Hunt. She visited with her and enjoyed hearing her stories about how Across Five Aprils was based on stories she had heard from her grandfather and how much of the area around Newton, Illinois, was used in the story.

While researching Irene Hunt, one conflicting bit of information was her birthplace. My grandmother thought she was born near Newton, Illinois. However, several websites listed her birthplace in Pontiac. After searching more, I found numerous sites that listed Newton as her birthplace. She was born on May 18, 1907, to Sarah and Franklin Hunt. During her early childhood, she did live in Pontiac until the age of seven. Her father died and the family then moved to Newton to live with her mother's parents. It was here that she formed a close relationship with her grandfather, who had grown up during the Civil War and had many interesting boyhood stories. It was the stories of her grandfather that inspired her interest in the Civil War.

Later in life, she earned her bachelor's degree from the University of Illinois and her master's degree from the University of Minnesota. She taught French and English in Oak Park, Illinois. Later she taught in Cicero, Illinois. During these thirty plus years of teaching, she realized the need for good historical fiction for children.

Her first book, Across Five Aprils, was not published until she was 57 years old. For this book she received a Newberry Honor Award. The historical facts in the book were well-researched. The stories of her grandfather were the inspiration for the story. The family farm in southern Illinois was used as the setting for the story. Many of the characters in the book were taken from people she knew. Jethro in the book was taken from James Land, her grandfather. Ellen was adapted from Jenny Warren Land, her great-grandmother. The author did an excellent job of making this historical story memorable.

Her next book was Up A Road Slowly, which won a 1966 Newberry Medal. Other well-known books are A Trail of Apple Blossoms, published in 1968, and No Promises in the Wind, published in 1970. She passed away in Champaign, Illinois on May 18, 2001.

I think Irene Hunt's work is important in helping young and old alike to understand what times were like for a typical farm family during the Civil War. She will be best remembered for her colorful descriptions and her great writing of historical fiction. [From Class Zone, "Language Arts: Novel Guides," www.classzone.com/novelguides/authors/hunt.cfm (Nov. 16, 2005); Educational Paperback Association, "EPA's Top 199 authors," www.edupaperback.org/showauth.cfm?authid=82 (Oct. 13, 2005); The Horn Book,

"Obituary Archives," www.hbook.com/news/obituaries/archives.asp (Nov 18, 2005); Irene Hunt. Across Five Aprils; Penguin Group (USA), "Irene Hunt," www.penguinputnam.com/nf/Author/authorPage/0,,0_1000040677,00.html (Oct. 13, 2005); Student historian's interview with Martha E. Davis, Oct. 9, 2005; and Martha E. Ward and Dorothy A. Marquardt. Authors of Books for Young People.]

The Life and Works of Ernest Hemingway

Mary Scott
Oregon High School, Oregon
Teacher: Sara Werckle

"Man is not made for defeat." This is one of many quotations of the author Ernest Hemingway that reflects not only his personal outlooks on life, but many facets of his works of novels and short stories. A writer of controversy to this day, Hemingway has become somewhat of a legend for his literary stature and prose. With a rather distinctive writing style, heavily influenced by his experiences in war and a life marked by misfortune, the author earned a significant number of awards in his lifetime for his works. His writings have consequently managed to overcome the ravages of time.

Born and raised in Oak Park, Illinois, Hemingway began writing in his teens. Prompted by prior experiences in high school newspapers and publications, after his graduation, he began a junior reporter position for the Kansas City Star. Even at this time, in his journalism, "Hemingway demonstrated a proclivity for powerful yet utterly objective stories of violence, despair, and emotional unrest, concerns that dominated his fiction." After returning from his service in World War I, his work was further influenced by his experiences as a Red Cross ambulance driver in Italy, as well as ill-fated relationships in family and romance. In 1921, Hemingway returned to Europe for the sake of a writing career, and soon launched his first publication in 1923: Three Stories and Ten Poems. His major successes came soon after this.

It was not until he published A Farewell to Arms in 1929, which was decidedly a success, that Hemingway became highly acclaimed as a writer. This book was one of the instances in which the author's invention of the "code" hero first appears. Demonstrated

before in The Sun Also Rises and again in For Whom the Bell Tolls, the "code" hero is a very influential definition of character used in Hemingway's style. It was more clearly defined after one of his short stories, "The Killers," as a quality in one who "has learned that the only way to hold on to honor, to individuality, to, even, the human order. . . is to live by his code." It is here that his concern for strength, rigidity, and personal loyalty becomes evident. Strongly emphasized in many of his works, this idea of the "code" hero became very prominent in many aspects of Hemingway's writing.

Despite the immediate success of his works such as The Sun Also Rises and A Farewell to Arms, he received his first award, the Pulitzer Prize, for The Old Man and the Sea in 1953. It was in 1954 that he later claimed both the Nobel Prize for Literature and the Award of Merit from the American Academy of Arts and Letters. Critiques of his publications over the years, however, have varied significantly. According to some, his fiction is "shallow and insensitive" as a result of "his narrow range of characters and his thematic focus on violence and machismo, as well as his terse, objective prose. . . " Others, however, "claim that beneath the deceptively limited surface lies a complex and fully realized fictional world." These are the reasons why Hemingway remains a writer of controversy.

The author ended his life abruptly in 1961 when he committed suicide—a tragic, yet not completely unpredictable end to a life of complexity and anxiety. One could consider the man's means of ending his own life as contradictory to his aforementioned values of strength and self-loyalty. It is up to oneself alone to decide whether this has relevance or not in regards to the importance and truth of his works. Nonetheless, it may be observed that, regardless of all elements of his life and death, the works of Ernest

Hemingway live on as some of the most influential in modern American literature. [From Carlos Baker, Ernest Hemingway; Camden Country Free Library, "Ernest Hemingway," www.empirezine.com (Oct. 3, 2005); Ernest Hemingway, The Complete Short Stories of Ernest Hemingway; and Paul Reuben. "Chapter 7: Early Twentieth Century – Ernest Hemingway." PAL Perspectives in American Literature – A Research and Reference Guide http://www.csustan.edu/english/reuben/pal/chap7/hemingway.html (Oct. 3, 2005).]

Ray Bradbury's Fahrenheit 451

Gabe Smith
University Laboratory High School, Urbana
Teacher: Rosemary Laughlin

Ray Bradbury's book, Fahrenheit 451, is, without a doubt, one of the most famous science fiction stories of our time. However, what some may not realize is that, as well as having science fiction elements, Fahrenheit 451 is packed with major political and cultural statements about censorship by the media and popular entertainment. However, before we can understand the book, we must first understand the man behind it.

Born in Waukegan, Illinois, in 1920, Bradbury first became interested in books and writing when he was just seven years old. His aunt read to him from Edgar Allen Poe, Wilkie Collins, and L. Frank Baum. When Bradbury was eight, the comic "Buck Rogers" appeared in his newspaper, enticing him into the already very appealing world of fantasy. He got his first typewriter when he was 12 and began writing his own simple short stories. When he was 15, he decided he wanted to be a short story writer and that he wanted to someday have his works appear in Best American Short Stories. Around this time he started sending his stories to various magazines. When he graduated from high school, instead of going on to college, he sold newspapers for three years while still writing fiction. When he was 21, his first sold story (a collaboration with Henry Hasse) appeared in Super Science Stories.

Some of Ray Bradbury's most famous books include The Illustrated Man, Dandelion Wine, and Fahrenheit 451. The Illustrated Man is a collection of tales told by the living tattoos that covered a tortured man. Each tattoo tells a unique and bizarre story such as "The Veldt," about a virtual reality room in a house that has gone wrong.

Dandelion Wine is a semi-biographical novel about childhood in a whimsical place called Green Town. However, the most famous work is the tale of a society-gone-awry, Fahrenheit 451. Evidence of Ray Bradbury's enjoyment of using science fiction to portray modern practices out of control, it takes place in a futuristic society where all forms of literature are burned. It is a grave warning to the rising censorship in our culture.

Indeed, in Fahrenheit 451, the strongest political message is that all books are burned by a government organization whose personnel are known as firemen. They make fires instead of putting them out. This demonstrates that censorship is not something to be toyed with because it will get out of hand and you will be left with something akin to the state of things in Fahrenheit 451, namely, an unconscious population who allow the rulers to wage nuclear war and punish protesters without trials.

Another political message in Fahrenheit 451 is conveyed through the horrific Mechanical Hound, a deadly robot that can be programmed by the government to track down those considered to be criminals by scent. It comes loaded with deadly morphine that it injects into its victims. Apparently it is also available as a kind of watchdog for one's home. The Hound expresses how desensitized this society is to killing and the death penalty itself. Here in the real world, people still fight over it but in Fahrenheit 451, no questions are asked; they just send out a Hound to get the "bad guy."

The last major political message in Bradbury's book is that wars against perceived enemies are nearly constantly waged by the government in the Fahrenheit 451 world, but people do not even care. They might not even notice if it is not announced. In the book,

there is even a lady whose husband is sent off to fight, but she does not care in the least. This is also a demonstration of the desensitized society.

As well as political messages, Fahrenheit 451 has many cultural statements, too. First, there is the Parlor. Similar to our televisions, except much more so, it is instant passive entertainment for all four walls of people's living room (if they can afford it). Many people in Fahrenheit 451 consider the virtual family depicted in the Parlor their flesh and blood relatives. Also significant is the fact that critical thinking and curiosity are not encouraged in the society; in fact, they are downright discouraged. Clarisse is not welcome at school because she "thinks too much." She questions things and wonders why society is the way it is. As well as discouraging actual thinking, the Fahrenheit 451 government also discourages family ties. For instance, husband Montag and wife Mildred do not even remember where they met. Also, the police contacted Clarisse's grandfather and his family, just because they actually sat with each other and talked.

All these factors combined create a state of constant superficial happiness in the society. Books make people think about issues. So what do they do? Burn them. Anything that makes one unsure of one's ideals, or city, or country, is simply burned (whether literally or metaphorically). If it does not make people happy, there is no point to it for their society. This very state of constant "happiness" really depreciates the value of actually being happy. However, Montag realizes this and joins a rebel group fighting to keep emotions and actual thinking alive.

With the messages in this fifty-year-old book that are frighteningly applicable to our current state of affairs, it is clear we must pay more attention to our society to prevent it from delivering this sort of distorted existence. At the end of the book, Bradbury

leaves hope that maybe Montag and his group will revive civilization after it has fallen to its knees. Perhaps this is a sign that we too can fix the problems in our civilization. [From Ray Bradbury, Fahrenheit 451; Ray Bradbury, The Illustrated Man; "Ray Bradbury," World Authors 1900-1950. http://wnweb.hwwilsonweb.com/hww/shared/shared_main.jhtml;jsessionid=H2C0T4AWSVCWD_requestid=30896 (Dec. 6, 2005).]

Ronald G. Bluemer

Sarah Stariha
Saint Bede Academy, Peru
Teacher: Michael Balestri

Ronald Bluemer is a local historian from Granville and lives about 20 miles away from me. He has written books about local gambling places, prohibition in the Illinois Valley, and local mines. He has also written about historical things and events outside the Illinois Valley, although most of his books are centered locally.

Bluemer grew up on the south side of Chicago and during high school he was very active in science. He helped form the first Astronomy Club, which lead him to speak at many other Chicago high schools. This background in public speaking later came in handy. After his first year of college at University of Illinois at Urbana-Champaign, Bluemer joined the Air Force where he studied foreign languages and learned photography. This resulted in future interests. After two-and one-half years in the service, he studied at Illinois State University in Bloomington-Normal. He was hired at Putnam County High School in Granville as the history and sociology teacher. He also developed and taught courses in archaeology and earth science. He taught part time at Illinois Valley Community College (IVCC) as their American History teacher. After he retired from Putnam County he continued to teach at IVCC, but started a career as a local newspaper write and author. Today he teaches a IVCC American history course at Marquette High School in Ottawa and continues his writing career as a non-fiction writer.

Bluemer's first book was inspired by a chance meeting with a World War II veteran who served aboard the *U. S. S. Phoenix*. The veteran hold him the story of the Phoenix during the war and its fate after it was sold to the Argentine navy. With the

success of this book he continued to write and found he was very good at writing local history.

Since the publishing of his first book he has gone on to publish books like, Speakeasy, a book on prohibition in the Illinois Valley; Black Diamond Mines, a history of the early coal mines of the Illinois River Valley; Casino, the story behind the glitz, glamour, and gambling in the Illinois Valley and a few others.

Since Bluemer lives so close to me I got a chance to e-mail him a few questions. I first asked him why he chose the Illinois Valley to write about, and this was his answer: "There were only the usual centennial books about each town and very little on the history of the entire area after 1900." I also asked about the topics he had written about. He told me that to him the topics seemed obvious in their development. First the coal mines that brought jobs, then railroads to transport the coal. He also found that writing about the Las Vegas lifestyle was very intriguing to local residents. Many of them did not know that that type of lifestyle had existed here on First Street in LaSalle. Another interesting topic was the rock and roll bands. "The big name swing and rock and roll bands in Spring Valley–and they only came to this area (other than Chicago)–made me proud to bring back that "fun" time in the Illinois Valley." He is currently working on a second edition of Rails Across the Heartland which will focus more on the1930-1950 period and passenger travel.

Bluemer's books have influenced people throughout the Illinois Valley who did not know about the history of their town or what's in their town. Many of his books document events that have not been recorded on paper before. Generations in the future who will not have the chance to know people who lived during these significant times in

history will learn about those important times through reading books like those Bluemer has written. [From student historian's email interviews, Nov. 6, 7, and 10, 2005.]

The Roots of Carl Sandburg's Rootabaga Stories

Ben Suslick
University Laboratory High School, Urbana
Teacher: Rosemary Laughlin

What is a "rootabaga" anyway? You will only find it in a dictionary spelled as "rutabaga." It comes from a Swedish word for a large, yellowish, turnip-like vegetable. Carl Sandburg's unique spelling emphasizes that it is a root vegetable pulled from the earth. Sandburg had several strong influences or "roots" when he wrote Rootabaga Stories, a collection of short stories for children. These funny tales were influenced by his love for children and children's nonsense literature, and by his fears of World War I.

Carl August Sandburg was born on January 6, 1878, in Galesburg, Illinois, son of Swedish immigrants August and Clara Sandburg. Sandburg had seven siblings, and all were taught at an early age to work hard and get an education. Sandburg's official education ended after the eighth grade.

After leaving school at age 13, Sandburg looked around Galesburg for jobs to become more independent of his parents and to have money of his own. He found work delivering milk and papers, shining shoes, and doing odd jobs. After five years he borrowed his father's railroad pass, since his father was a railroad worker, to look for higher paying jobs. This was his first significant travel that would affect his career by allowing him to roam different parts of the country about which he would later write. After being unsuccessful, he returned home to sign up in the Illinois Sixth Infantry of Volunteers to fight in the Spanish-American War of 1899.

After returning from the war, Sandburg had a status as a war veteran, which qualified him for free tuition to Lombard College (now Knox College) in Galesburg.

Although he left college without a degree, he acquired a new appetite for reading and writing poetry. He found language to be beautiful and found the common people's language to be great.

In 1907, Sandburg traveled to Milwaukee, Wisconsin, and met an organizer for the Social-Democratic Party. While working for the Social-Democratic Party, Sandburg met schoolteacher Lillian Steichen and later that next year fell in love and married her. Sandburg met socialist Mayor Emil Seidel, who asked him to be his private secretary, and after two years, Sandburg started writing for the socialist Milwaukee Leader newspaper as a correspondent. In 1911, Sandburg's first child Margaret was born and his salary from the Leader was not enough, so he moved his family to Chicago, Illinois, where he found a job working for the Chicago Daily News as a special correspondence for 15 years.

While working for the Daily News, Sandburg wrote verses and stories. In 1915 his second daughter Janet was born. In 1920 his third daughter Helga was born. In 1922, wanting to entertain and please his beloved daughters, Sandburg wrote Rootabaga Stories.

Sandburg loved seeing smiles on young children. In Rootabaga Stories there are many tongue-twisting names, rhyming sounds in words, and wild fantasy scenes created with detailed images of sight and sound for children. Since his eldest daughter Margaret was diagnosed with epilepsy which had no cure, Sandburg was even more determined to make stories to keep him and her from thinking about her epilepsy. In Rootabaga Stories there is no evil, witches, or death. No one in Rootabaga County ever gets hurt or dies because Sandburg did not want to see any more death or sadness.

World War I was another influence on Rootabaga Stories. Sandburg was alarmed and angered by the futility and stupidity of the never-ending trench warfare. He despised leaders who sent soldiers to war to be brutally killed for no good reason whatsoever. The economic, political, and racial tensions at the time left him disheartened. He wanted Rootabaga Stories to give adults and children something to make them secure during the dark times. In Rootabaga Stories, Sandburg makes morality very clear to reinforce a sense of right and wrong so that the mistakes of the past would not be repeated. Characters take responsibility for their foolish actions; they learn that working a problem out by talking is more productive than fighting, as in the story where the animals lose their tales and get them back by working together.

Other children's stories influenced Sandburg's writing of Rootabaga Stories as well. Lewis Carroll and Edward Lear (along with the free verse of Walt Whitman) had the strongest stylistic influences because Sandburg used their techniques of nonsense through odd names, strange places, and bizarre details that stay in the readers mind. One such time was when the children named Ax Me No Questions and Please Gimme came to the Land of Balloon Pickers where balloons hung from the sky and the Balloon Pickers stood on their stilts gathering the balloons. The children next came to the Rootabaga County where pigs wore bibs, polka-dotted pigs wore polka dotted bibs, and the rail tracks changed from straight to zigzag lines.

Eighty-three years after its publication, many children still love having Rootabaga Stories read to them. One online reviewer says, "If you take the whimsy of Frank Baum's Oz books, crank it up a notch, throw a pinch of nonsense, add the diction of a poet, and mix well, then you will get Rootabaga Stories." He quotes his six-year-old

child and her soccer team who say that they like the nonsense, poetry, and the detailed images. His eleven-year-old girl, though put off by the bizarre elements, is still willing to hear the stories. I was also a "contemporary kid" who loved hearing Rootabaga Stories repeatedly as a child. My dad would read me his book that his parents read to him when he was my age. Clearly Sandburg realized that fantasy, nonsense, and word-play are among the roots of culture every child should have. [From "Carl Sandburg," Literacy Rules. http://literacyrules.com/WebDesign/110webs/leonel/leonel.htm (Oct. 18, 2005); "Carl Sandburg," Midnight Angel. www.midnightangel308.com/august_2004_calendar.htm (Oct. 20, 2005); "Carl Sandburg," National Portrait Gallery. http://www.npg.si.edu/exh/brush/sand.htm (Oct. 13, 2005); Georges T. Dodds, "Rootabaga Stories," SF Reviews. www.sfsite.com/08a/rs/157.htm (Oct. 18, 2005); Daniel Hoffman, "Moonlight Dries No Mittens: Carl Sandburg Reconsidered." The Georgia Review (1978); Frank N. Magill, "Sandburg, Carl," Critical Survey of Poetry; Penelope Niven, "Carl Sandburg's Life," Modern American Poetry. www.english.uiuc.edu/maps/poets/s_z/sandburg/sandburg_life.htm (Oct. 13, 2005); Penelope Niven, "Sandburg, Carl," American National Biography; and "Rootabaga Stories." Children's Literature.]

Edgar Lee Masters

Cory Turinette
St. Bede Academy, Peru
Teacher: Michael Balestri

Edgar Lee Masters was a well-known poet and author. He was born in Garnett, Kansas, son to Hardin Wallace Masters and Emma J. Dexter. As an infant, his family moved to western Illinois where he grew up on his grandfather's farm.

Edgar's life began to form in his early years when he started going to public schools in Petersburg and Lewistown. Later, he spent a year in an academy with hopes to gain admission to Knox College. Instead, his father encouraged him to pursue a career of law like himself. Thus, he decided to read law with his father instead of going to college. He later formed his own law partnership in 1893 with Kickham Scanlan. It lasted until 1903. Through the next several years of his life, Masters began writing a series of poems and plays under the pseudonym Dexter Wallace. This was the beginning of Edgar Lee Masters's literary career.

In 1909, Edgar received a copy of Epigrams from the Greek mythology from Marion Reedy, an editor of Reedy's Mirror St. Louis. This book, along with long talks with his mother about the people he grew up with, influenced his greatest contribution to American literature—Spoon River Anthology. On May 20, 1914, Edgar and his mother reunited to discuss the times and people that had slipped past his memory during his childhood in Illinois. Ending their long discussions, he began to write the minute he got home. He then realized the idea of how he could fit it all into a book and how he could give misunderstood souls another chance to "live again" and be judged on the opinion from his own words.

The Spoon River Anthology is a collection of some 250 moving and bitter graveside epitaphs that grasp small-town America, Midwestern values, and the distress of modern life. This is Edgar Lee Masters's most recognized and greatest achievement in his writing. Many diverse people speak in this collection of inscriptions such as drunkards, judges, poets, atheists, preachers, gamblers, and druggists. The dramatic device of having dead people speak their own epitaphs was the vehicle for Master's brilliance. He used these epitaphs to show the hidden side of American life. They gave an edge to the normal writings that used to be printed and read daily. Masters's speakers from beyond the grave brought the buried truth into the daylight.

Masters continued publishing poetry, novels, essays, and biographies for nearly thirty years, though none of them had the success that Spoon River Anthology did. After Spoon River, he began to write on many subjects and in different styles from poetry to fictional novels. He wrote The New Spoon River in several volumes that were set on the Illinois prairies. He drew upon his knowledge of law and wrote Doomsday Book and The Fate of the Jury. Later he began to write on some of his favorite interests such as mid-western landscape and tributes to land and prairie myths. In the 1920s and 1930s, he started writing fictional and biographical novels. Some of these were about his childhood experiences and his friends such as Mitch Miller who died in 1879. He also started to write controversial biographies such as Lincoln: The Man and Mark Twain: A Portrait. Masters thought that biographies were a chance to correct misjudged characters and heroes in history. This made Masters a very biased and opinionated man.

After a rough personal life that included difficulties between two jobs, a hard divorce, and an overlooked career of writing, he retired in not very good health.

Throughout the 1940s he received several awards for his literary work, some of them being the Poetry Society of America medal, the Shelley Memorial Award, and the Academy of America Poets Fellowship.

Spoon River Anthology became one of the most widely read books during a time that people were fascinated with psychology. It brought a new kind of realism to poetry. It has been updated for the stage with music and the reputation and demand for the book has continued. [From Ronald Primeau, "Edgar Lee Masters (1869-1950)" Modern American Poetry http://www.english.uiuc.edu/maps/poets/m_r/masters/masters.htm (Nov. 15, 2005); Kathryn Van Spanckeren, "The Rise of Realism: 1860-1914: Edgar Lee Masters (1868-1950)"; http://odur.let.rug.nl/~usa/LIT/masters.htm (Nov. 17, 2005).]

The Legacy of Oz

Allison Weigel
Belleville West High School, Belleville
Teacher: Melissa Schmitt

The Wizard of Oz is a world famous all-American fairy tale. It has become an essential part of the world's cultural heritage, and consequently, the story has many interpretations. However, L. Frank Baum did not intend to create a complex allegory when he sat down to write The Wizard of Oz. His intent was to tell children an enjoyable story. Although it drew on many places, Chicago's contribution makes it a part of the state's literary history.

Lyman Frank Baum was born May 15, 1856, in Chittenango, New York. He led a sheltered childhood because of a heart defect, and his only formal schooling, until he attended college at Cornell University, was the two years that he spent at a military academy when he was in his early teens.

In November 1882 he married Maud Gage, and they had their first of four children the next year. Before he wrote The Wizard of Oz, Baum tried to support his family with many different jobs. But he was unsuccessful. He started a theater chain, an axle grease company, a variety store, and a newspaper, all of which failed. In 1891, after his attempts at a store and a newspaper in the Dakota Territory had failed, he moved his family to Chicago, Illinois, the city where he found his muse.

Baum revered childhood. Possibly it was because he had lost his twice–first when his parents sent him to the Peekskill Military Academy when he was 12 years old, and then again when his father died. This resulted in the family losing all their money, and Baum was forced to sell his family's farmhouse, which had been his childhood paradise.

Therefore, in the words of Suzanne Rahn, "only by creating in his imagination a new world full of trees and lawns and flowers and gardens – a world preserved from change by magic – could he return to his childhood."

However, Baum was unsatisfied with the selection of fairy tales for children in the late 1800s. He felt that too many fairy tales were "marred by murders or cruelties, by terrifying characters, or by mawkish sentimentality, love and marriage," again, according to Rahn. These were classic characteristics of European fairy tales, as told by writers like the brothers Grimm. Therefore, he decided to write his own. In the process, he created a unique style of American fairy tales. Rahn wrote that The Wonderful Wizard of Oz was "not only the first successful full-length fantasy by an American author, but the first to create a distinctly American imaginary world." Instead of setting it in a far off land, it began in Kansas. Instead of great, strong men, the main character was a little American farm girl. The first friend she makes is a scarecrow, and the Wizard turns out to be a con man from Omaha. Baum's Oz is very American.

Indeed, when he published his first Oz book while living in Chicago in 1900, it became the year's best-selling children's book, and, though he never intended to write more than one Oz tale, he ended up writing fourteen more to please his fans. His books were so popular that other authors continued expanding the series even past his death. Playwrights adapted several of his books for the stage, and Hollywood adapted his original book for the silver screen.

The tale of Oz became an ingrained part of American culture because Baum created the first of the "three-dimensional" books, where children could step into a completely different world, like C.S. Lewis' Narnia and Tolkien's Middle Earth. This

was a whole new kind of fairy tale, a 'wonder' tale, which omitted the usual genie, dwarf, and fairy. Rahn pointed out that Baum also excluded "the horrible and bloodcurdling incident devised by the author to point to a fearsome moral to each tale."

Many authors and ideas of the time, the late 1800s, influenced Baum's creation. He praised Lewis Carroll for Alice's Adventures in Wonderland, published in 1865, because children could related well to Alice, since she was not a princess or a sprite, but only an ordinary little girl. Baum held the writings of Howard Pyle, such as The Merry Adventures of Robin Hood, E. Nesbit, and Frances Hodgson Burnett's The Secret Garden in high esteem also.

He shared a love for portraying mechanical devices in his stories with the classic American fairy tale writer, Frank Stockton. For instance, in The Wizard of Oz, Baum describes in detail how the Wizard builds a hot-air balloon in which Dorothy attempts to return to Kansas, and in a later book, he created Tik-Tok, the clockwork man, which some consider to be the first real robot in fiction. Stockton's stories revolve around inventions, like "The Tricycle of the Future," or "My Translataphone." In Stockton's fairytales a naïve figure travels through strange lands, and meets friendly creatures who often joined the traveling party. Baum obviously liked the format.

Chicago also influenced Baum's story. Hamlin Garland moved to Chicago around the same time that Baum did. Garland was a Chicago novelist whose famous essay, "The Emancipation of the West," written in 1893 asked American authors to reject European writing styles, and create a new midwestern style. Garland named his own harsh, but, as Rahn claimed, realistic portrayal of the Midwest "'veritism' – realism with a strong regional flavor." Baum's use of veritism is extremely evident in the first chapter

of The Wizard of Oz. He describes everything in Kansas, including the people, as grey, and Dorothy's farm as drought-stricken, leaving her family struggling for survival. However, after she lands in Oz he abandons the style.

The 1893 Chicago World's Fair, the first in America, also may have given Baum ideas for his city of Oz. Nicknamed the "White City," the architecture of the world's fair had the same neoclassic style, with the flags and banners, spires, and minarets, as the Emerald City of Oz.

Baum was also influenced by the fact that his wife, Maud, and her mother were active feminists, which may have been a contributing reason for making his main character a girl who helps three males achieve their goals along her trip, and for making Oz a matriarchal society where witches reigned over the land.

Similarly, Kansas might have become Dorothy's home state because of William Allen White's then-recent editorial "What's the Matter with Kansas?" which commented harshly on his state's poverty and hopelessness. Baum may have wanted to give these midwestern farmers hope in response to the editorial.

After Baum published the tale of Oz in 1900, and his books became famous, readers began interpreting his stories as more than just children's tales. This movement began after a man named Henry M. Littlefield published an article speculating that L. Frank Baum wrote The Wizard of Oz as an allegory for America through the eyes of the Populist Party as it entered the twentieth century. His article opened the door for everyone to start jumping to strange conclusions about what Baum 'actually meant' when he wrote The Wizard of Oz.

Littlefield, a New York high school teacher, used the story of The Wizard of Oz to teach his history class about Populism. He claimed that the scarecrow represented the farmers of the late 1800s. The scarecrow has a "terrible sense of inferiority and self-doubt," Littlefield claimed, because he is convinced that he needs brains instead of straw; a similar mindset to William Allen White's in "What's the Matter with Kansas?" However, Littlefield believes that Baum used the scarecrow, who soon reveals himself to have a shrewd and capable intellect, as a counterpoint to White's portrayal of farmers.

Littlefield wrote that the tin woodsman, on the other hand, represents the east coast factory workers. The Wicked Witch of the East has cast a spell on him to turn him into a machine, which symbolizes, according to Littlefield, how the eastern powers dehumanized honest laborers and turned them into machines, a common populist belief. According to Littlefield, the tin man became rusty and unable to work for a year to represent the state of the eastern workers during the depression of 1893.

Littlefield noted that the yellow brick road, combined with Dorothy's magic shoes, which were originally silver, not ruby as seen in the movie, represent the bimetallic standard for which the Populists campaigned. He claims that this idea is strengthened by Baum's decision to make the yellow brick road the initial way for her to get back home, when she actually had the power on her feet the whole time, she just did not know how to use it. The Populists felt the same was true of the silver standard, which they believed would greatly help the farmers across America.

Littlefield compared the lion to Populist leader William Jennings Bryan because on the outside, he appears to be powerful and dangerous. However, he is actually meek and helpless. William Jennings Bryan ran for the Presidency twice and lost both times.

Littlefield saw the wizard as "a little bumbling old man, hiding behind a façade of paper mache and noise, might be any President from Grant to McKinley. He comes straight from the fairgrounds in Omaha, Nebraska, and he symbolizes the American criterion for leadership – he is able to be everything to everybody.

However, Littlefield presents an overly simplified version of Baum's story. Baum did gain sympathy for midwestern farmers after having lived among them for several years in the Dakota Territory. He experienced the harsh treatment of the workers while living in Chicago in 1894, when the federal troops were sent to contain the Pullman Strike. He even marched for William Jennings Bryan on a few occasions. However, he limited the extent of his political activism to the later 1890s. He had nothing to do with politics either before or after those few years when America, especially Chicago, was a center of turmoil. After Bryan lost to William McKinley, Baum was never involved in politics again. Consequently, while it seems that the story fits Littlefield's interpretation, it is hard to believe that Baum would have written The Wizard of Oz with the blatant intention of making it an allegory for 1890s politics. Politics may have inspired Baum with some ideas for his book, just as the rest of his life and surroundings had. Given his life-long fascination with children and fairy tales, politics was probably the last thing on Baum's mind. His first goal was to create an entertaining children's book.

After Littlefield published his article, many other novices decided to try their hand at creating allegories for The Wizard of Oz. Today, people compare the tale to everything from a religious search for redemption and enlightenment, to a coming of age story about adolescence, and even to a young lesbian's search for her identity.

Baum most likely had none of these in mind while he wrote the story. He was writing a fairy tale to entertain children. However, these interpretations demonstrate why Baum's tale has remained so popular for more than a century. He wrote a story that speaks to many Americans in different ways, which is the mark of a master storyteller. Michael O. Riley concludes, "He demonstrates the value of working together, but distrusts large institutions. In this way, Baum's story is very American with broad appeal to American sensibilities, and these ideas have continued to have relevance" through the years. His transcending theme is that people can solve their problems if they only look inside themselves for the answer, and it is a theme that speaks to people through the generations. [From Frank Joslyn Baum and Russell P. MacFall, To Please a Child; Angelica Shirley Carpenter and Jean Shirley, L. Frank Baum, Royal Historian of Oz; Henry M. Littlefield, "The Wizard of Oz: Parable of Populism," in H. Cohen, ed., The American Culture; Suzanne Rahn, The Wizard of Oz; Michael O. Riley, Oz and Beyond; Katharine M. Rogers, L. Frank Baum, Creator of Oz; The Wizard of Oz http://www.turnmeondeadman.net/oz.html (Oct. 5, 2005); and Jill Wheeler, L. Frank Baum.]

Fowler Connell: Writer, Broadcaster and Hall of Famer

Rob Witzel
Danville High School, Danville
Teacher: Harith Tamimie

Fowler Connell is one of the best sports journalists Vermilion County has ever seen, read or heard. He has covered Vermilion County sports through the Commercial News and WDAN radio for more than fifty years. Currently Fowler is retired from the Danville newspaper business but still does sport talk shows throughout the week.

Fowler Connell was born in Chicago, Illinois. He later moved to Kansas City with his family where he spent most of his childhood. After finishing school, Fowler joined the Navy and fought in World War II. Fowler spent three years at war at sea aboard the USS *Boston*. After serving in the Navy, Fowler went to the University of Missouri and studied journalism. After graduating in 1949, Fowler moved to central Illinois and started his career in journalism.

Fowler first started working for the Danville Commercial News in the early 1950s. Fowler wrote many high school and collegiate sports articles. Throughout his career he has covered high school teams in Danville, Bismarck, Westville, Georgetown, Covington, Hoopeston, Rossville, Clinton, and many other nearby towns. Fowler has also covered the Danville Area Community College Jaguars and the University of Illinois Fighting Illini.

As Fowler's time at the newspaper went on he eventually received so much praise that he was given his own section of the sports page known as "Connell's Corner." Some of Fowler's most popular series of articles were the trips of "Harry and Frank". These articles were filled with sports conversation between these two characters on their trip to

a water hole. The stories of Frank and Harry were usually filled with clever arguments about each other's favorite sports teams, for example, Frank's Chicago Cubs versus Harry's St. Louis Cardinals. Another series of famous articles Fowler wrote were the annual Christmas Lists. In these lists, Fowler discussed what certain teams (high school collegiate, or pro) were or should be wishing for.

In December 1989, Fowler left the Danville Commercial News and went into retirement. On December 18, 1989, the Commercial News posted an article of all of Fowler's favorite local and Illini related sporting events that he had covered in his 37 years with the paper.

After working with the paper for so long, Fowler could not keep away from the games and doing what he loves. Fowler then went to the local radio station and began doing sports talk shows throughout the week. Fowler also does Saturday Morning Sports Talk on WDAN 1490 along with sports fanatic Harry Eisenhower, former Danville High School baseball coach Bob Kay, and WDAN Radio station manager Mike Hulvey.

Along with these sports shows, Fowler does Fighting Illini pre-game shows for both the football and basketball teams before every Illini game. Fowler also covers the Danville High School athletic groups on WDAN 1490 throughout the school year. During the summers Fowler and the WDAN crew cover the Danville Dans in the Central Illinois Collegiate League.

Fowler Connell currently serves on the University of Illinois Media Corps. and is currently its longest serving member. He has served on this committee for over 50 years. Recently with the help of the Commercial News and Neuhoff Broadcasting, Fowler has

put together a collection of his favorite articles throughout his career entitled Sports Through My Eyes.

Fowler has been a dominant sports journalist over the past 50 years in and around Vermilion County. He has covered many high school and collegiate sports and has witnessed many amazing sporting events. Fowler Connell may be one of the best sports journalists Vermilion County has ever had. [From Fowler Connell, Sports Though My Eyes; WDAN Radio Stations. http://wdan.allarounddanville.com/html/showhosts.htm (Nov. 26, 2005).]